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Encyclopaedia of Islam, Second Edition

Tawriya

(760 words)

(A.), also called *ihām*, roughly “double entendre”, “Doppelsinnwitz”, a frequently discussed figure in Arabic literary theory. Based on *ishtirāk*, homonymy, the figure depends on the “nearer” meaning (*maʿnā ḡarīb*) of a noun, adjective, or a verbal form “hiding” (*warrā*) the “farther” meaning (*maʿnā baʿīd*) intended by the poet. Personal names and place names may also hide this farther meaning. The *tawriya* is also known by a confusing number of other names: *tawhīm*, *takhyīl* [q.v.], *tawdjīh*, *mughālaṭa maʿnawīyya*, etc.

Probably the first scholar to devote a monograph to the *tawriya* was al-Ṣafadī (696 or 697-764/1296-7-1363; see S.A. Bonebakker, *Some definitions of the Tawriya and Ṣafadī's Faḍḍ al-xitām ʿan at-tawriya wa-l-istixdām*, The Hague 1966 (here abbreviated *B.*). Al-Ṣafadī distinguishes four types: the *tawriya mudjarrada* or “bare *tawriya*” where the context of the homonym does not show “adjuncts”, “attributes” (*lawāzim* ; others: *ḡarāʾin* , *B.* 15 ff., 57, 60, 75), i.e. elements in the context which point to either of the two meanings of the term on which the *tawriya* is based; the *murashshaḥa*, which contains attribute(s) supporting the *maʿnā ḡarīb* (or *al-muwarrā bihī*), which is *not* intended by the poet; the *mubayyana* supporting the meaning that is actually intended (*maʿnā baʿīd* or *al-muwarrā ʿanhu*); and, finally, the *muhayyaʾa*, which contains what is needed to discover the *tawriya* which would otherwise not be clear.

Al-Ṣafadī's theories and his four subdivisions were apparently not fully shared by other scholars, as appears, for instance, from Badr al-Dm Ibn Mālik (d. 686/1287), *Miṣbāḥ*, Cairo 1341/1923, 119-20; *B.* 55, which actually preceded al-Ṣafadī's work, and from studies by later authors such as al-Ḳazwīnī (d. 739/ 1338-9), *Talkhīṣ al-miftāḥ*, in *Shurūḥ al-talkhīṣ*, Cairo 1317-

9/1897-1901, iv, 332-6 (*B.* 57-9); [al-Ru‘aynī] al-Andalusī’s (d. 779/1377) commentary on Ibn Djābir *apud* al-Suyūṭī, *Sharḥ ‘uḳūd al-djumān*, Cairo 1358/1939, 115 (*B.* 15-6 n. 17); ‘Abd al-Ghanī al-Nābulusī (d. 1143/1731), *Nafahāt al-azhār*, Cairo 1341, 76-7 (*B.* 104); this is best illustrated by discussions on the rationale of al-Ṣafadī’s theory of the *tawriya mudjarrada*, see W. Heinrichs, in *Oriens*, xx [1968-9], 399-403, see also 403-7 (important review of the *tawriya* theory); and *B.* 15-7. See also Ibn Ma‘ṣūm, *Anwār al-rabī‘*, ed. Sh.H. Shukr, Nadjaf 1388-9/1968-9, v, 5-15 who takes issue with several of his predecessors.

The first author to deal with the *tawriya* may have been Usāma b. Munqidh (d. 584/1188), *al-Badī‘ fi ‘l-badī‘*, ed. ‘A.‘A. al-Muḥannā, Beirut 1407/1987, 97-8, but he does not discuss the figure in great detail. The same is true of the Persian-Arabic *Ḥadā’iḳ al-siḥr* by Rashīd al-Dīn Waṭwāt (d. 578/1182-3), ed. ‘Abbās Iḳbāl, 39-42, who uses the term *ihām*. Both authors offer interesting examples.

Some scholars tried to find examples of the *tawriya* in ancient poetry or interpreted as *tawriyas* examples from the Qur’ān, such as *al-Raḥmānu ‘alā ‘l-‘arshi’ stawā*, (Qur’ān XX, 5) where *istawā* is supposed to have the meaning of “dominating”, “possessing”, not “settling in a place”, ruled out since this would lead to anthropomorphism, see Ibn Ḥidjdja (d. 837/1434), *Khizānat al-adab*, Cairo 1304/1886-7, 240; *B.* 24-7, see also 101-3.

A related figure is the *istikhdām* (*B.* 18-20, 30-1), based on a compound sentence where the main clause and the subordinate each “make use of one of the double meanings of the term on which the figure depends, e.g. *waswās* “confusion, perplexity” and “jingling” of ornaments, in *wa-idhā mashat tarakat bi-ṣadrika di‘fa mā bi-ḥuliyyihā min kathrati ‘l-waswāsī* where “confusion” applies to the heart, and “jingling” to the ornaments (*ḥu/iḥiyy*).

The *tawhīm* (false suggestion) and the *ibhām* (amphibology; *B.* 20, 22, 52-3) in their proper sense stand, strictly speaking, in no relation to either the *tawriya* or the *istikhdām*, but are often mentioned in connection with it. There exists, however, a *tawhīm al-tawriya* or *ihām al-tawriya* (*B.* 22, 29-30) “suggesting a *tawriya*” where the poet falsely creates the impression that his line of poetry contains a *tawriya*. This possibility suggests implicitly that the critics did not accept a *tawriya* or *istikhdām* that was not clearly supported by the context.

(S.A. Bonebakker)

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